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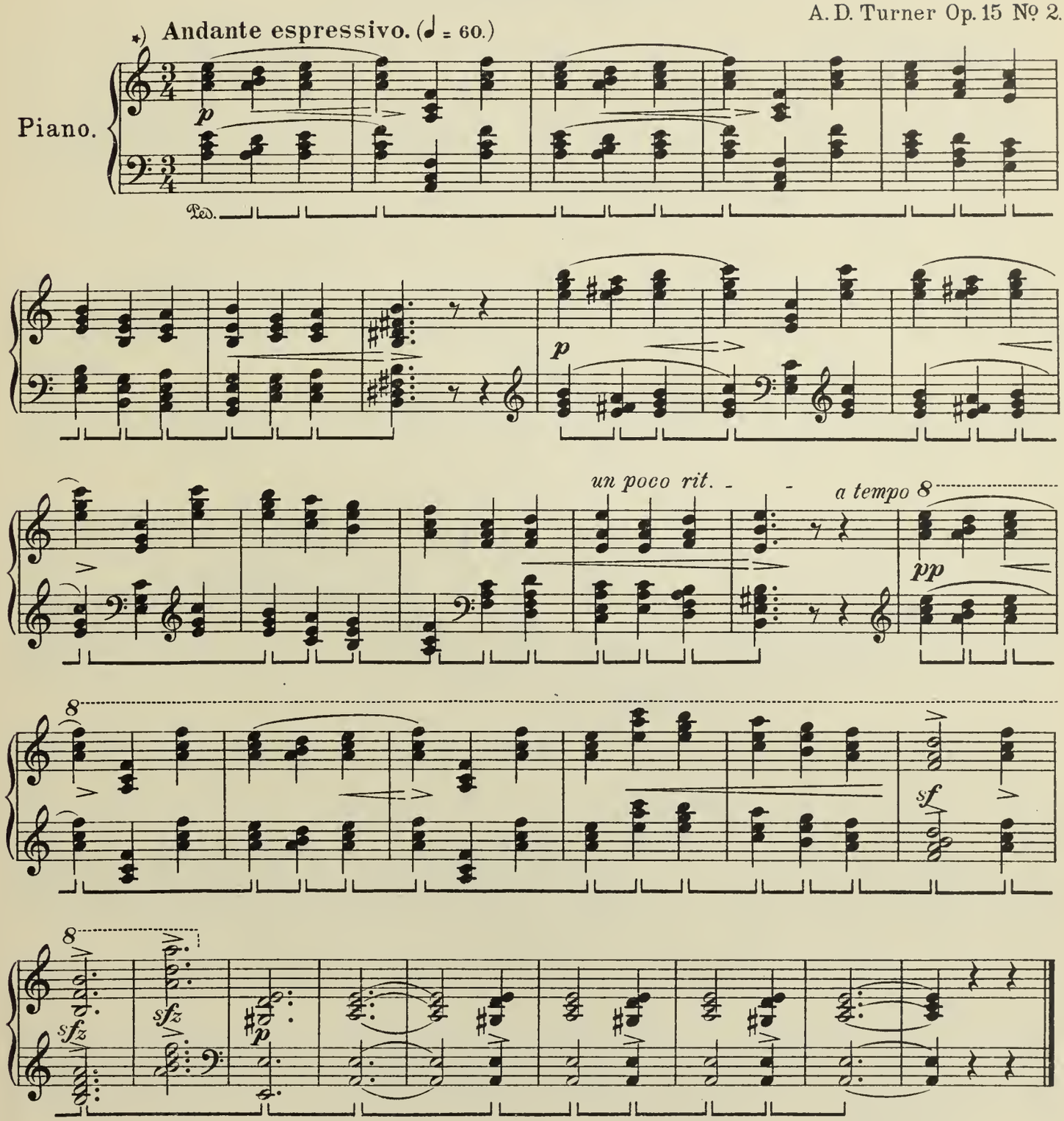
1.

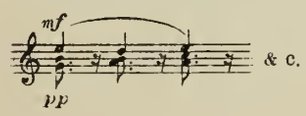
Prelude.

The use of the Damper Pedal.

A. D. Turner Op. 15 № 2.



*)Practice, first, by raising the hands at each chord, depending upon the *pedal* for the production of a pure *legato* in all the parts, and playing throughout with perfect equality of touch. Secondly by sustaining the upper part. The fingers should be raised on the remaining notes of the chord, producing, without the use of the pedal, the following effect:



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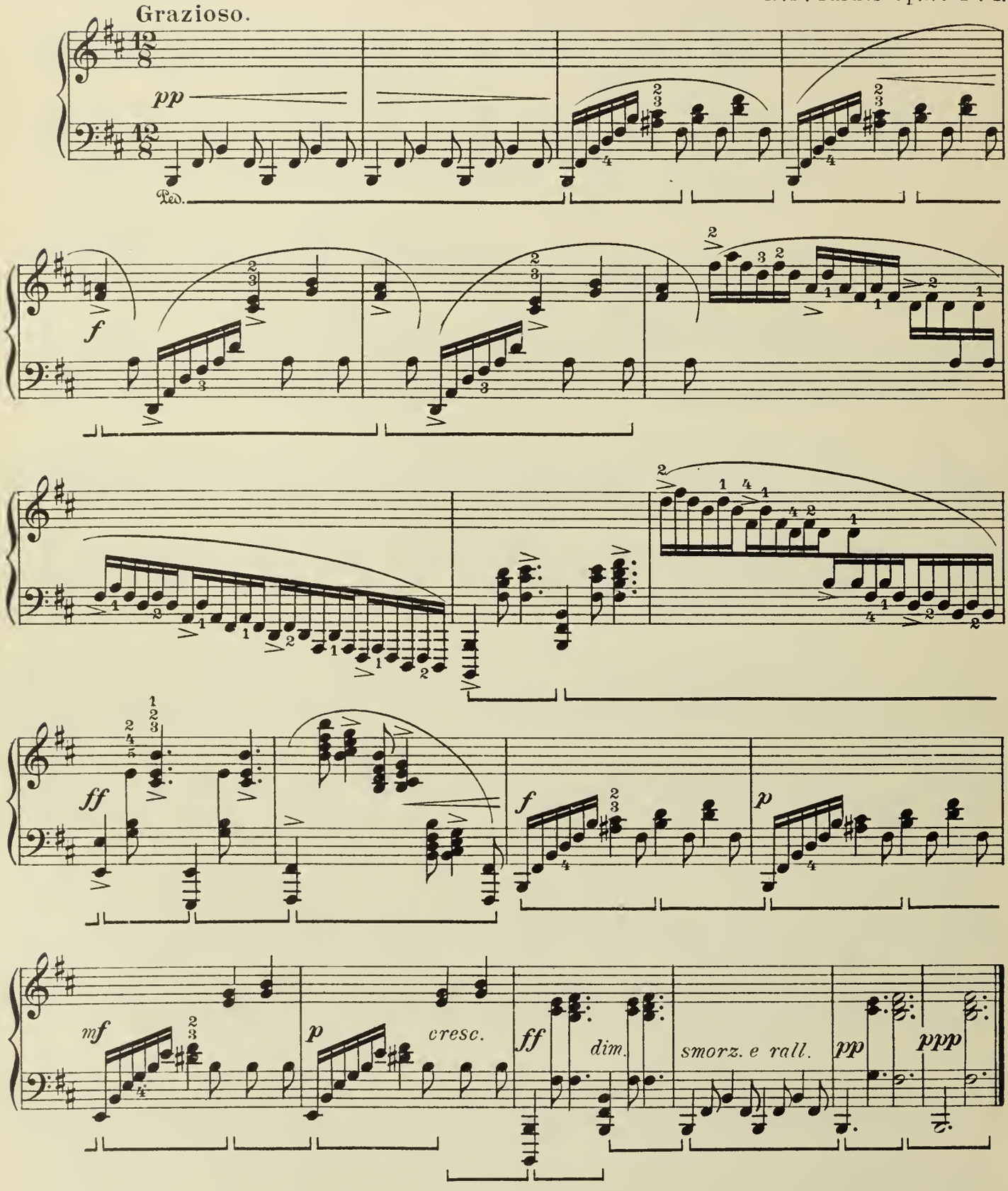
2.

Barcarolle.

For the left Hand alone.

A. D. Turner Op. 29 № 1.



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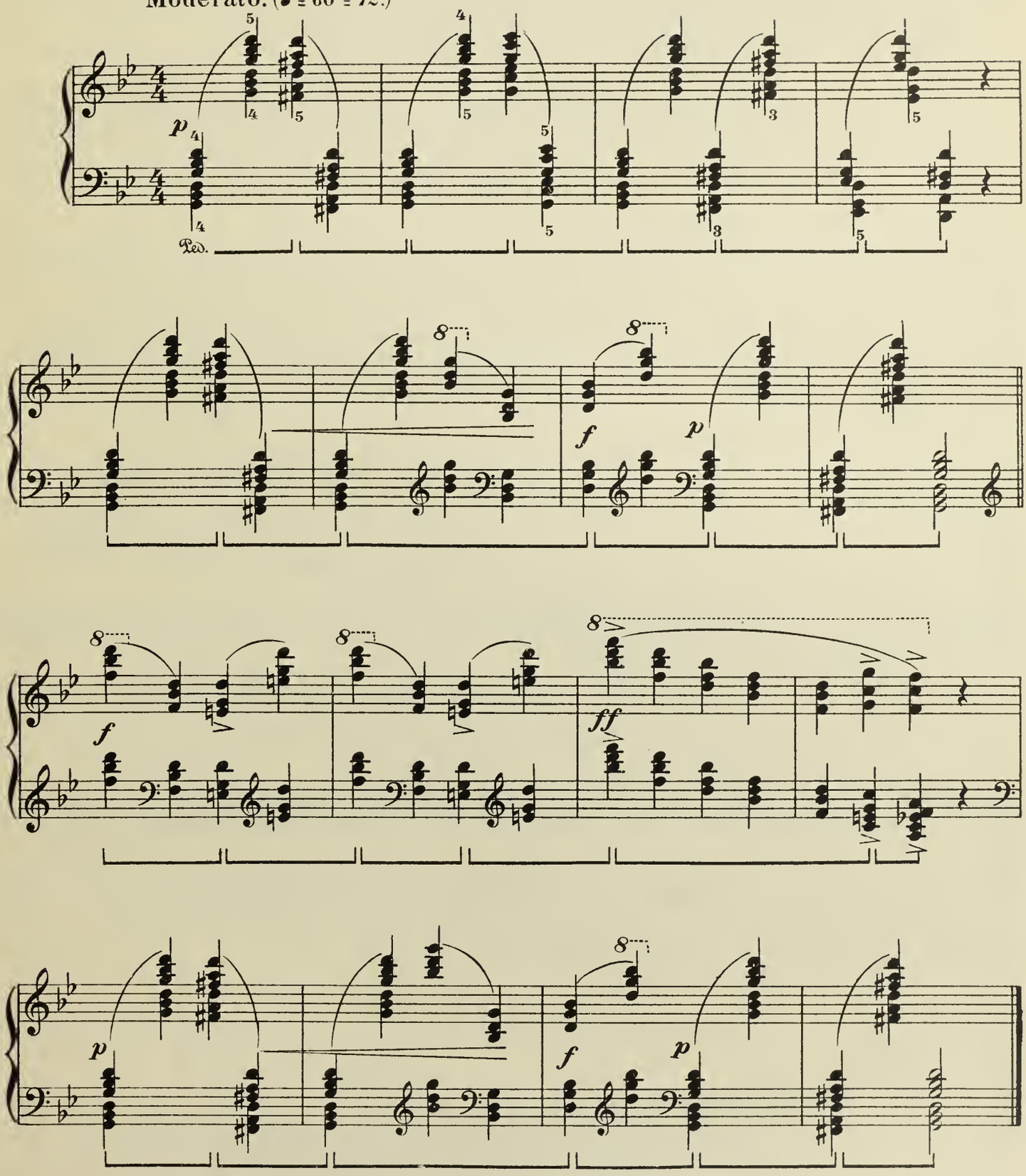
3.

Chord skips.

A. D. Turner Op. 23 № 4.



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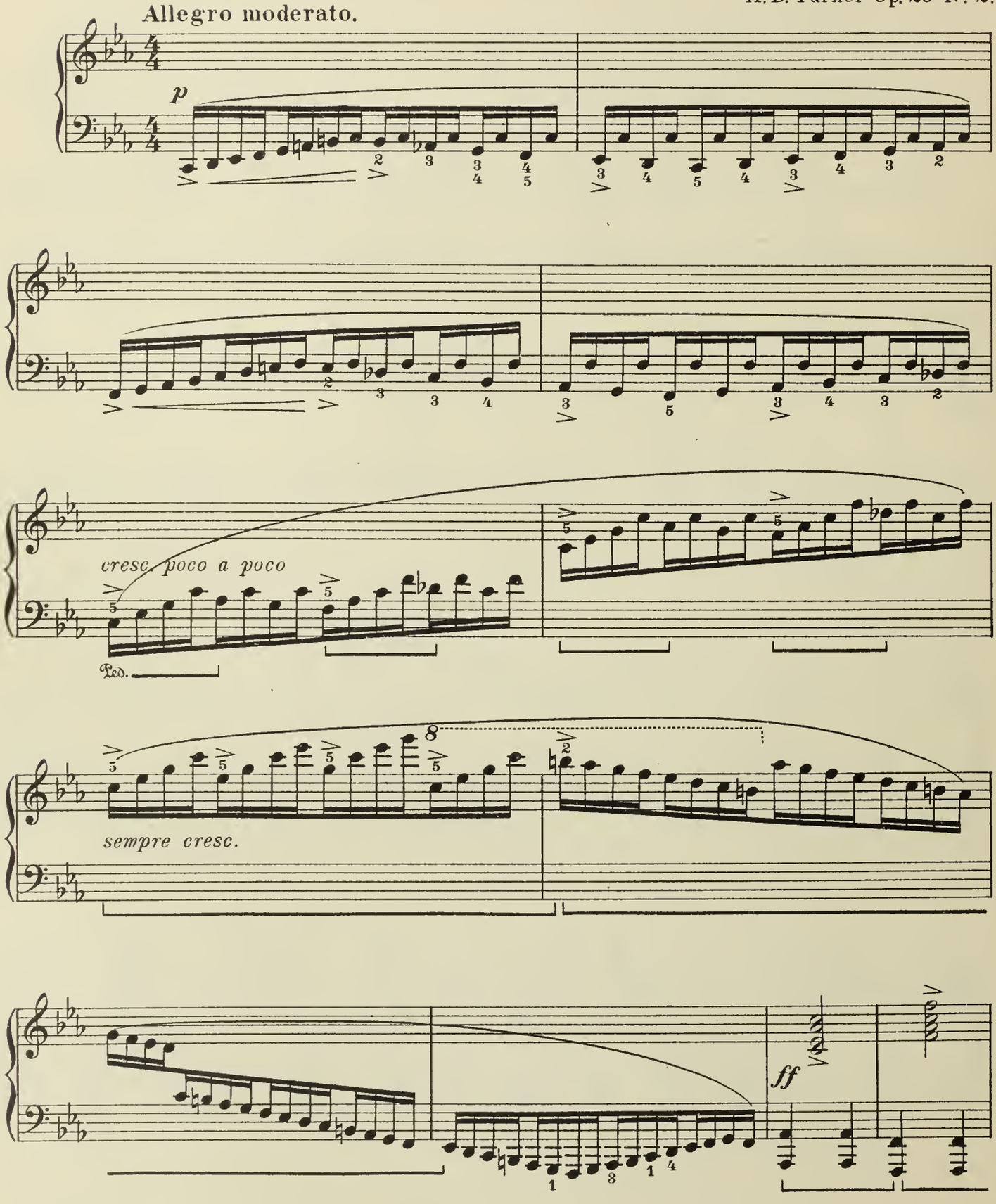
4.

Study for the left Hand alone.

A. D. Turner Op. 29 № 2.



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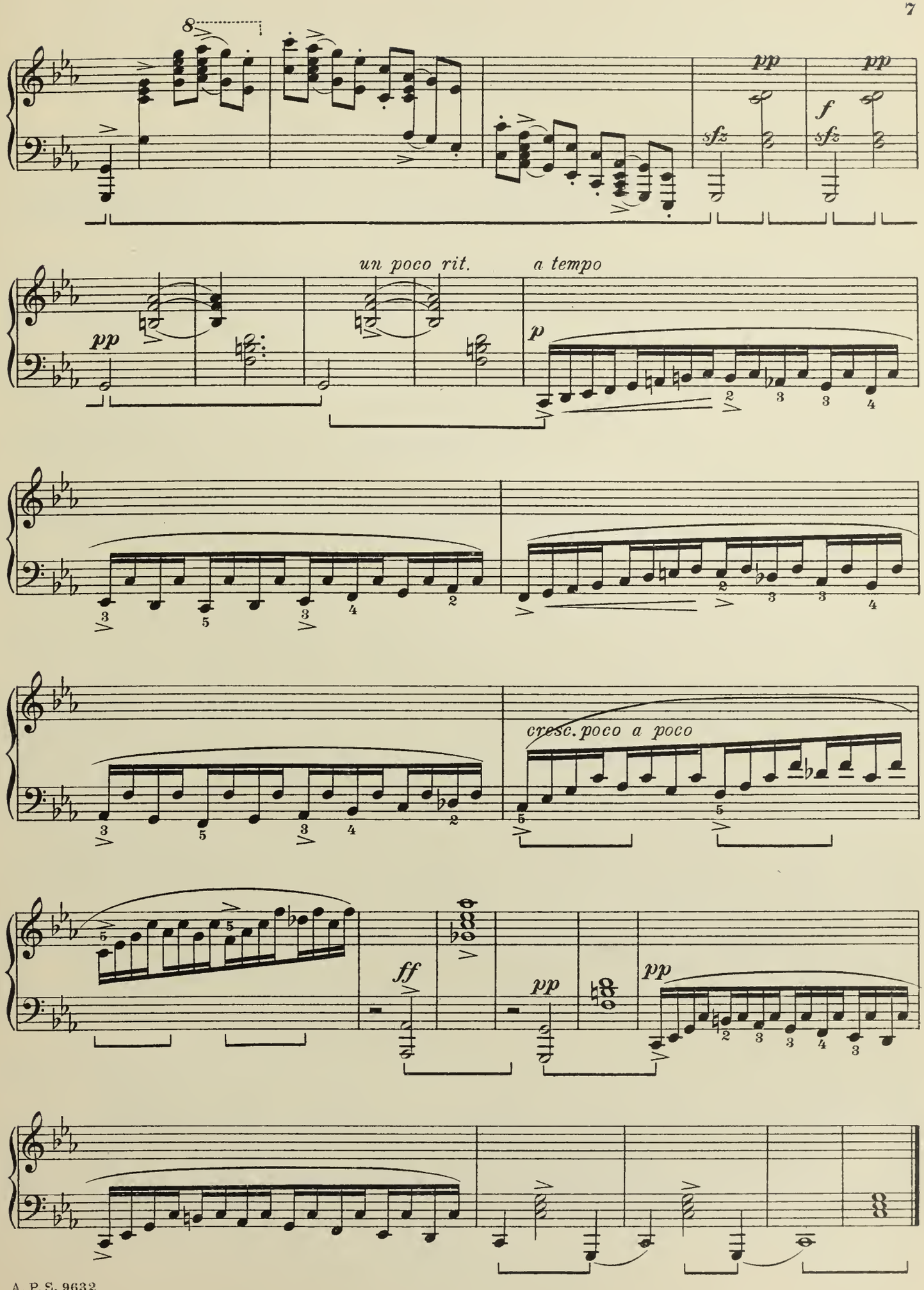
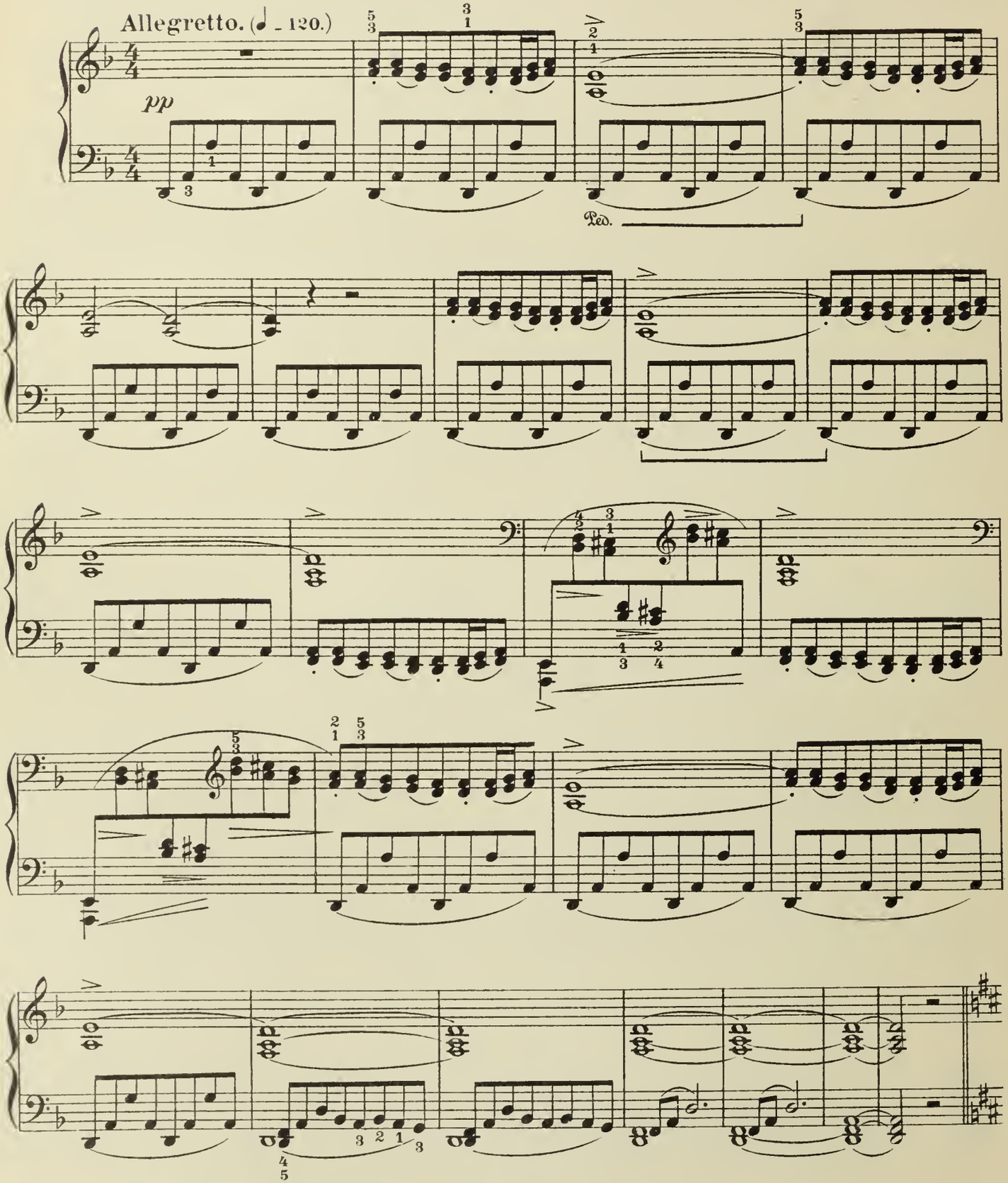

8
pp
sfz
pp
f
sfz
un poco rit.
a tempo
pp
p
cresc. poco a poco
ff
pp
pp

5.

Danse Sérieuse.

Double Thirds.

A. D. Turner Op. 14 № 4.



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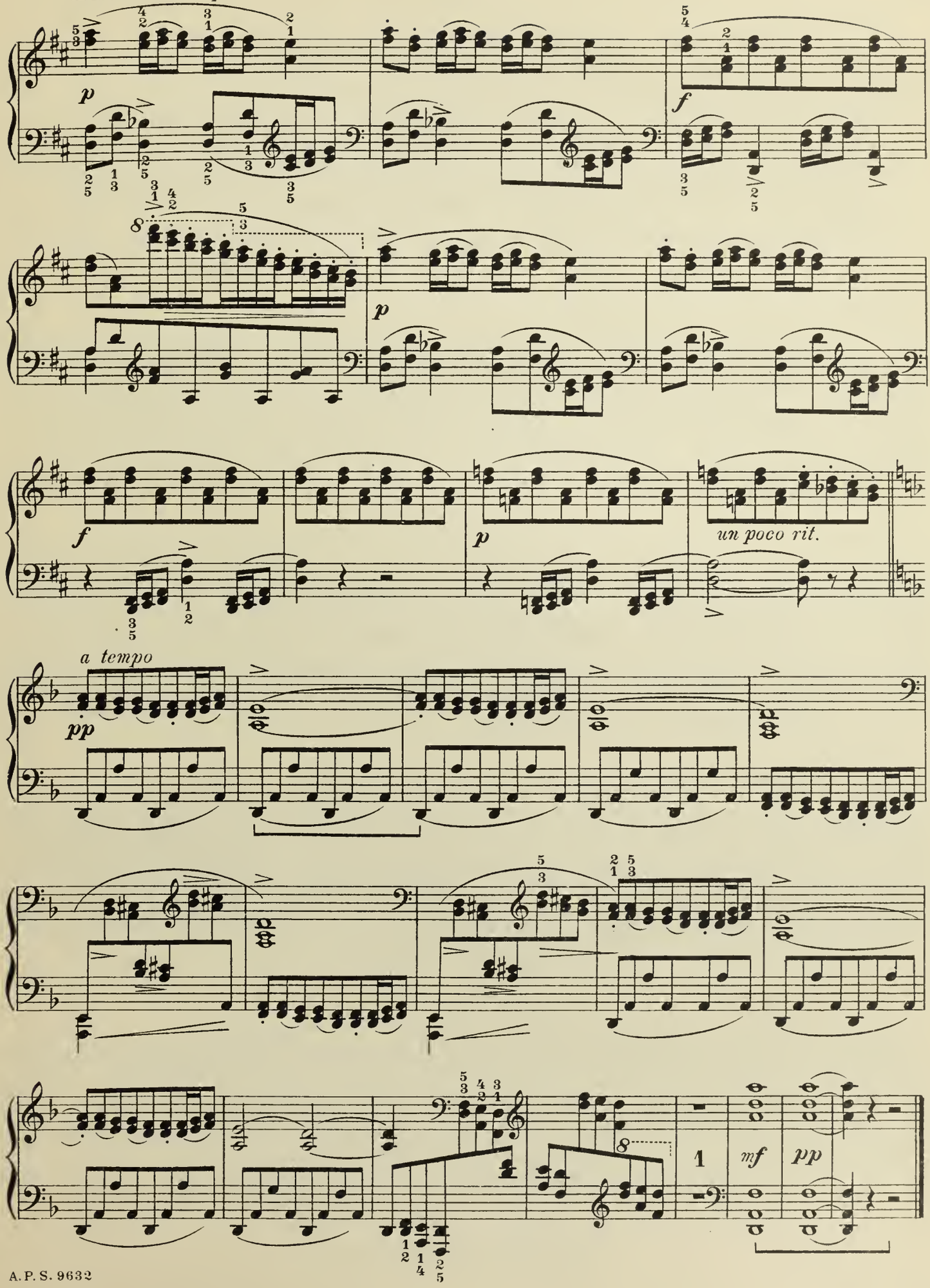
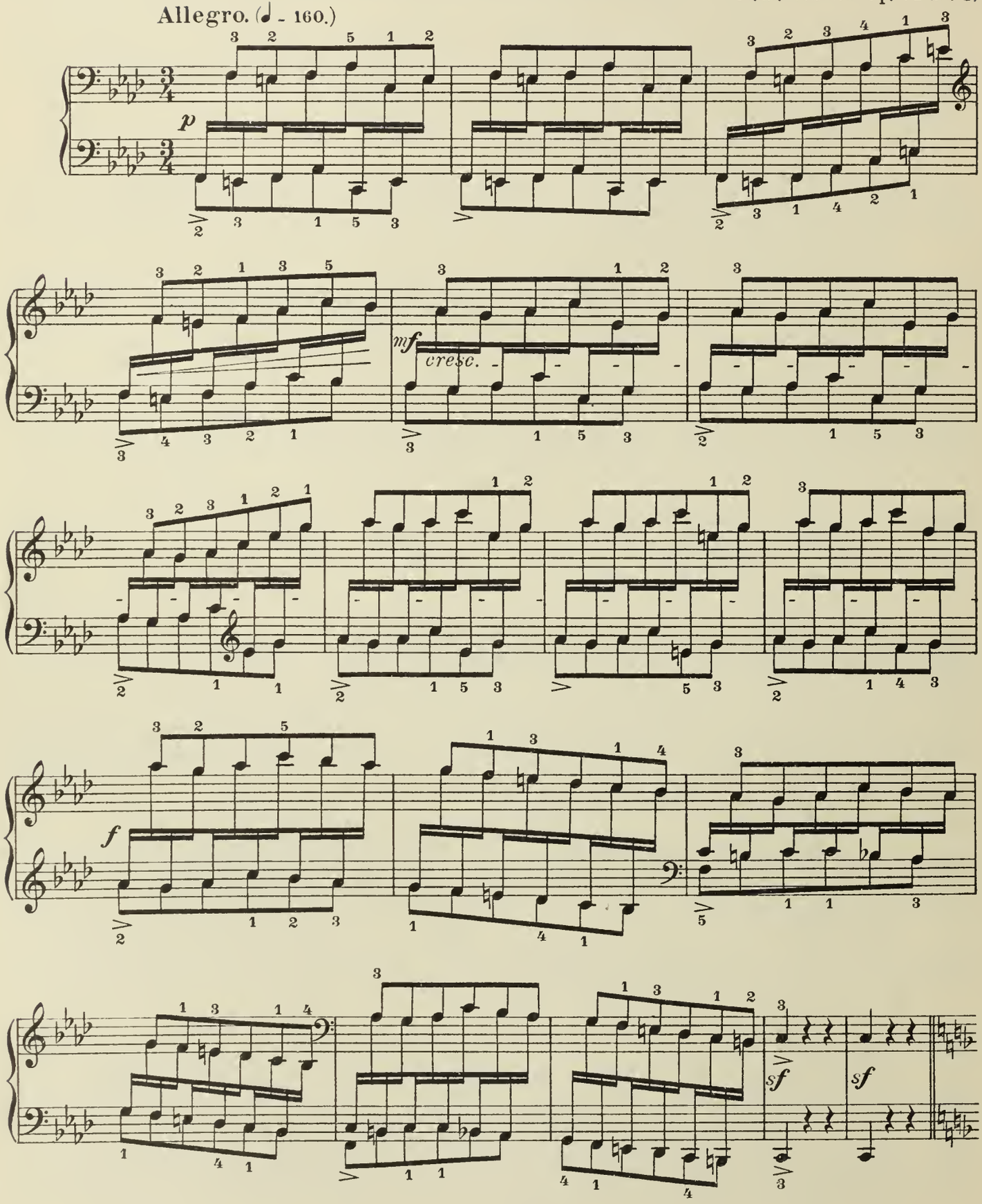
L'istesso tempo.



6.

Syncopation Study.

A. D. Turner Op. 24 № 1.



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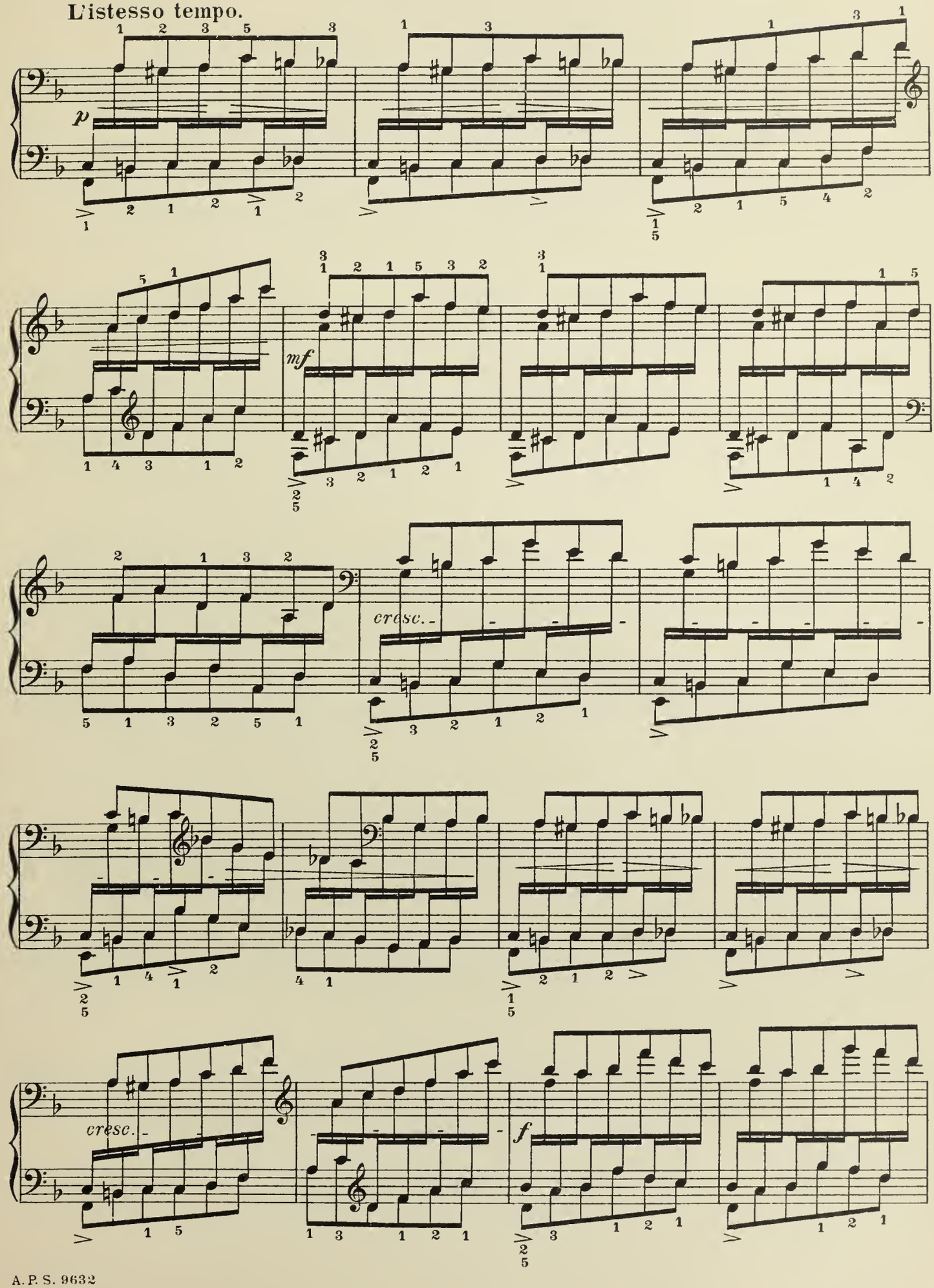
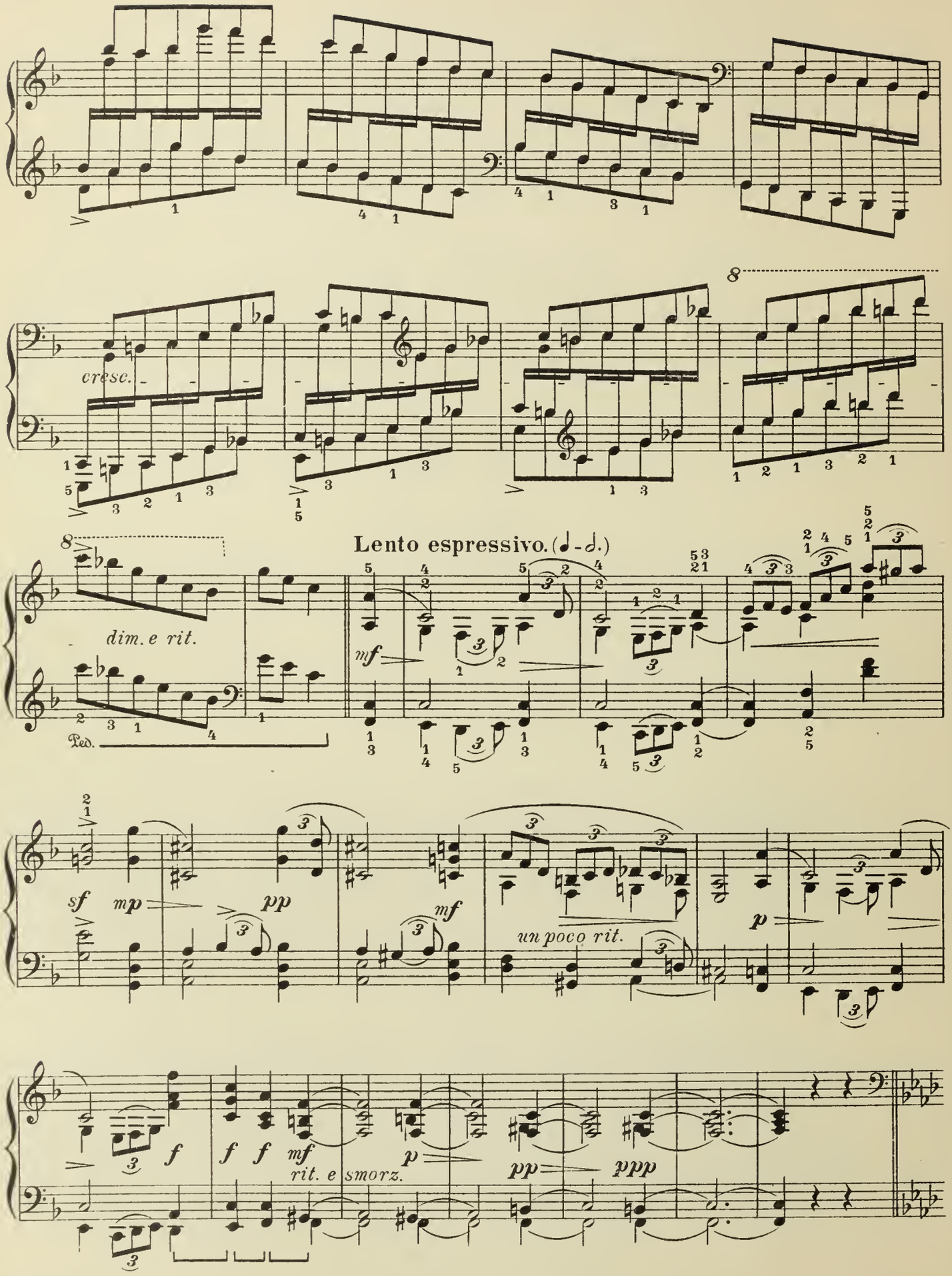
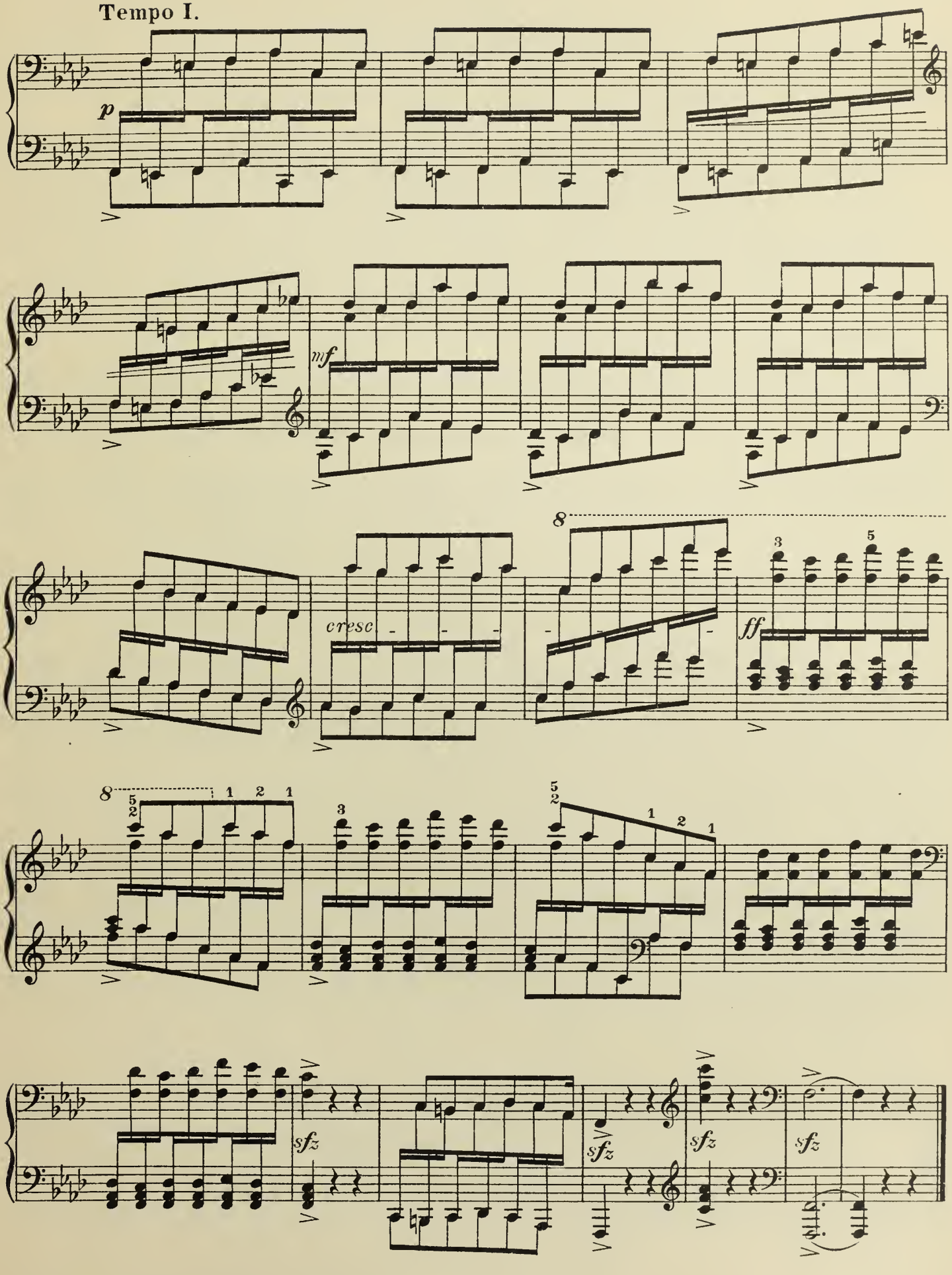

L'istesso tempo.
p
mf
cresc.
cresc.
f


cresc.
Lento espressivo. (♩-♩.)
dim. e rit.
Ped.
sf
mp
pp
mf
un poco rit.
p
f
f f
mf
rit. e smorz.
p
pp
ppp

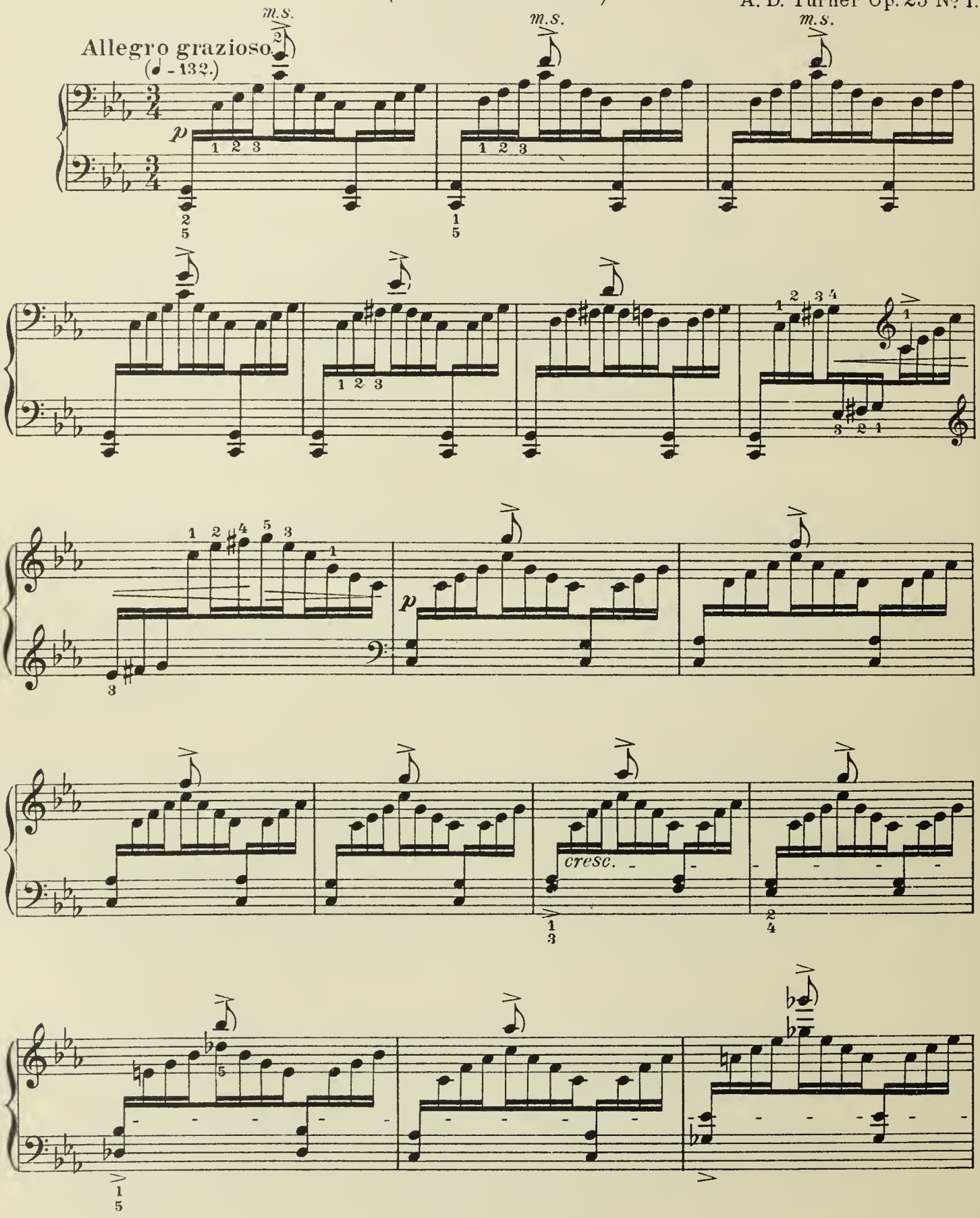

Tempo I.
p
mf
cresc
ff
sfz
sfz
sfz
sfz

7.

Crossing the Hands.

(Left Hand over.)

A. D. Turner Op. 25 № 1.



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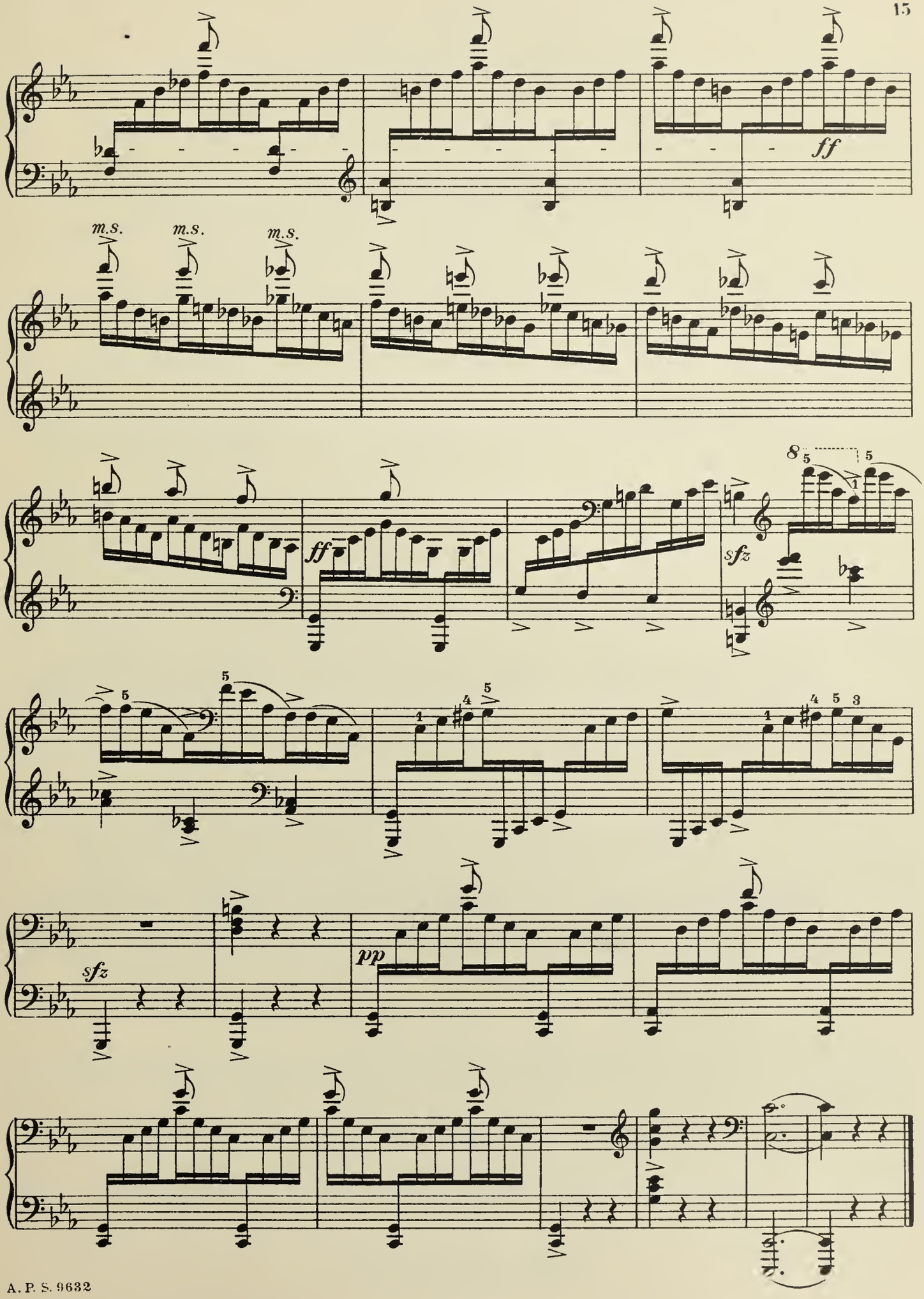

ff
m.s.
m.s.
m.s.
ff
sfz
sfz
pp

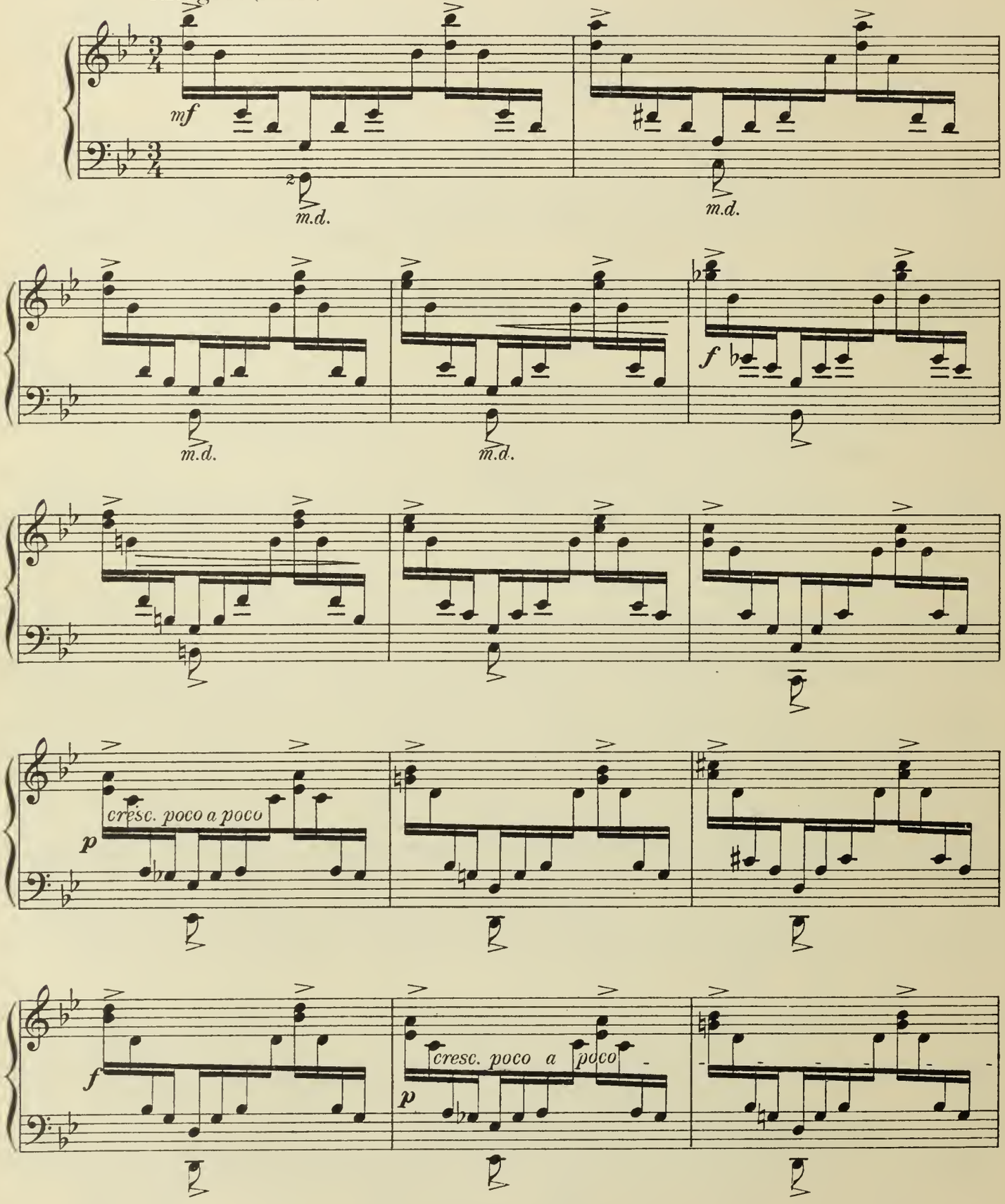
8.

Crossing the Hands.

(Right Hand over.)

Allegro. (♩ = 144)

A. D. Turner Op. 25 No 2.



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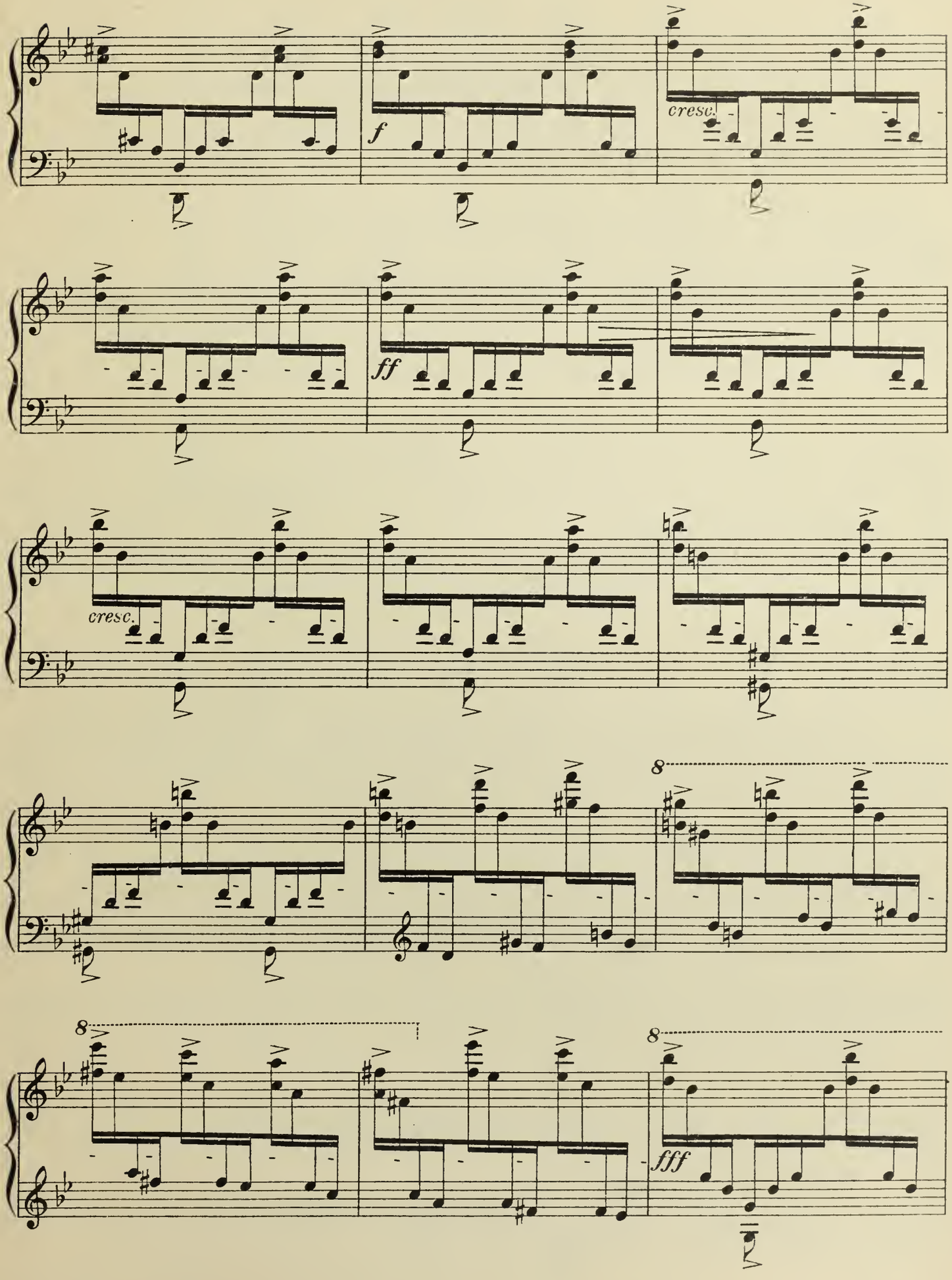
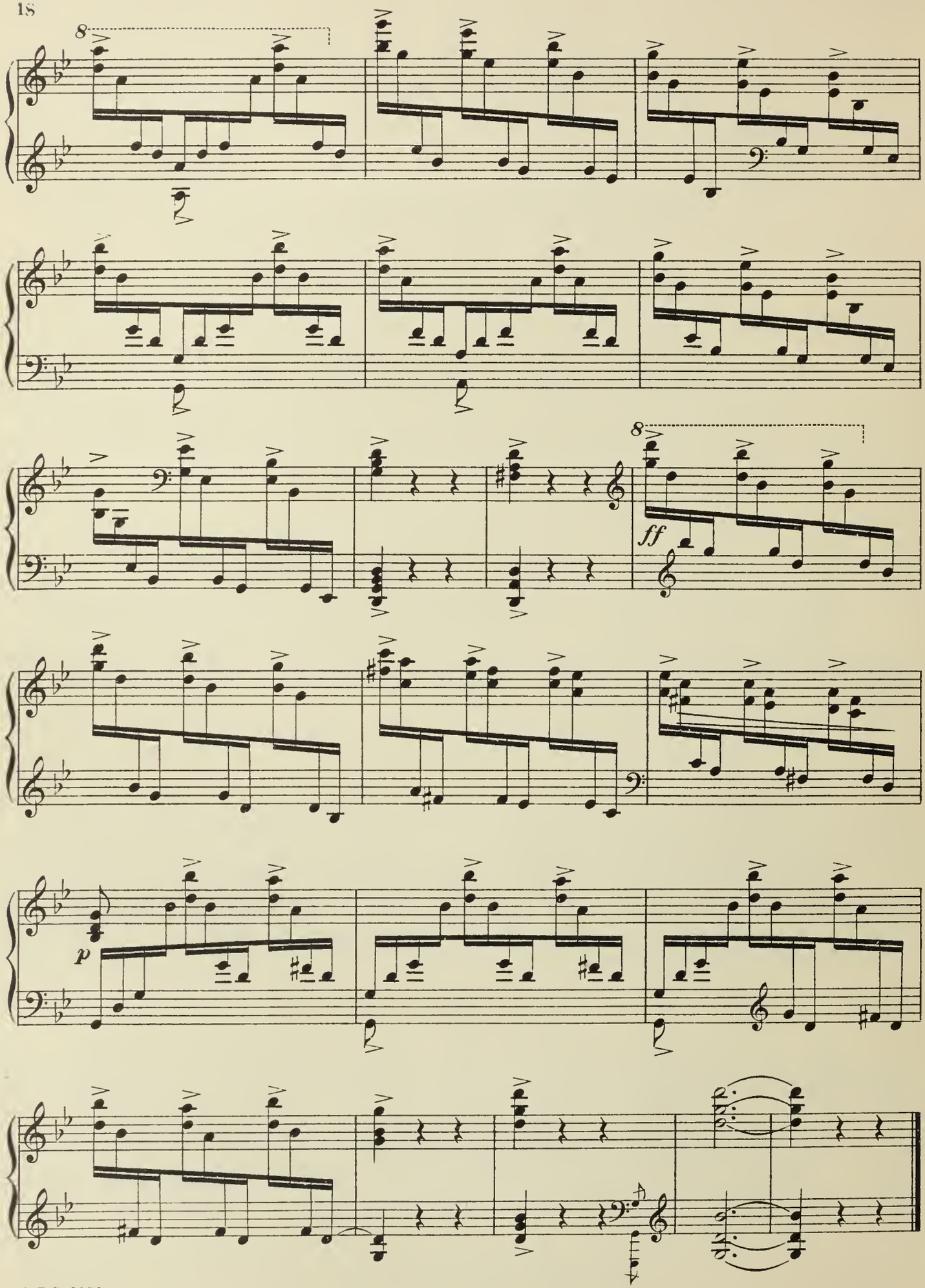
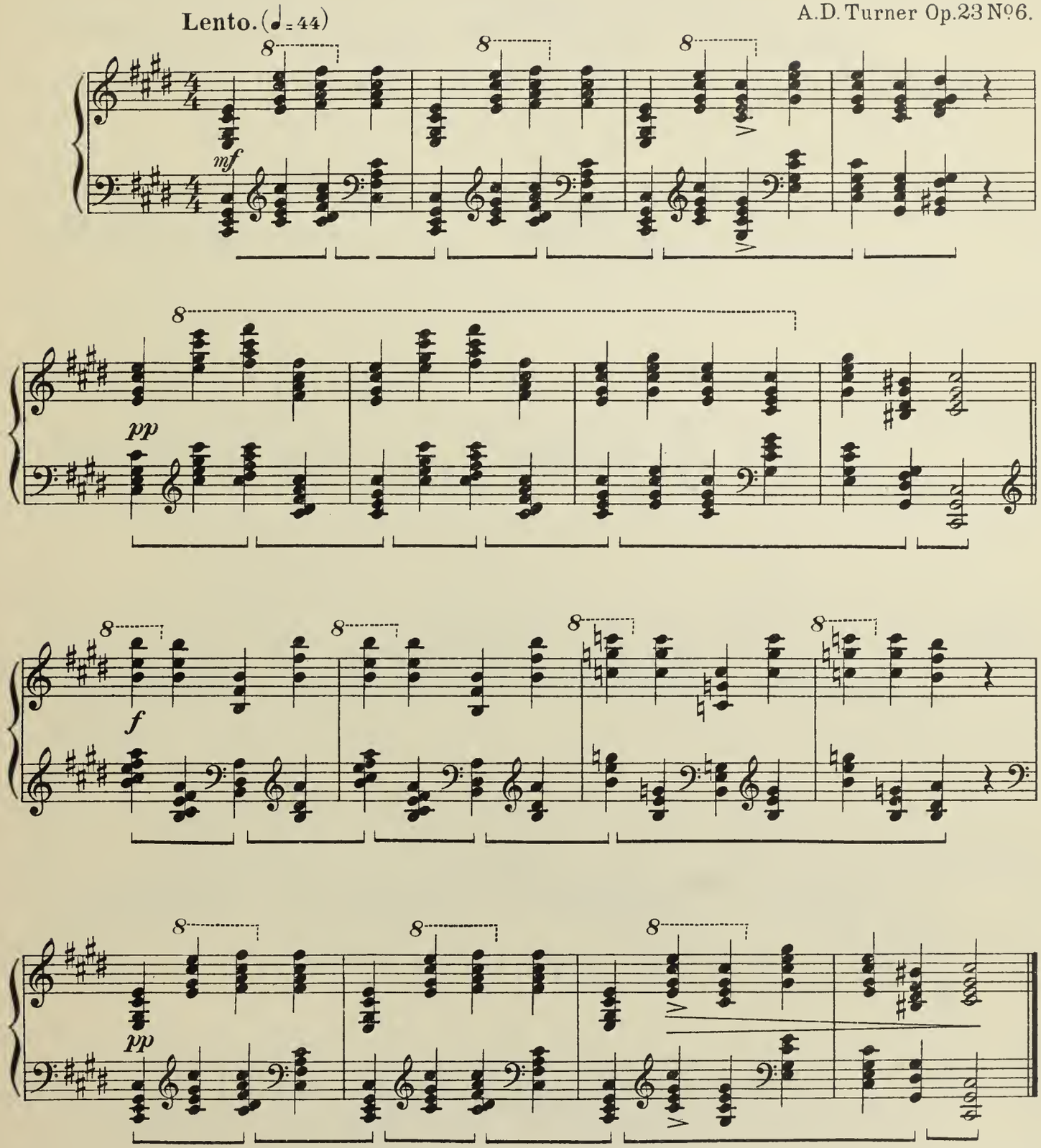

cresc.
f
ff
cresc.
8
8
8
fff


8
8
ff
p

9.
Full chord skips.



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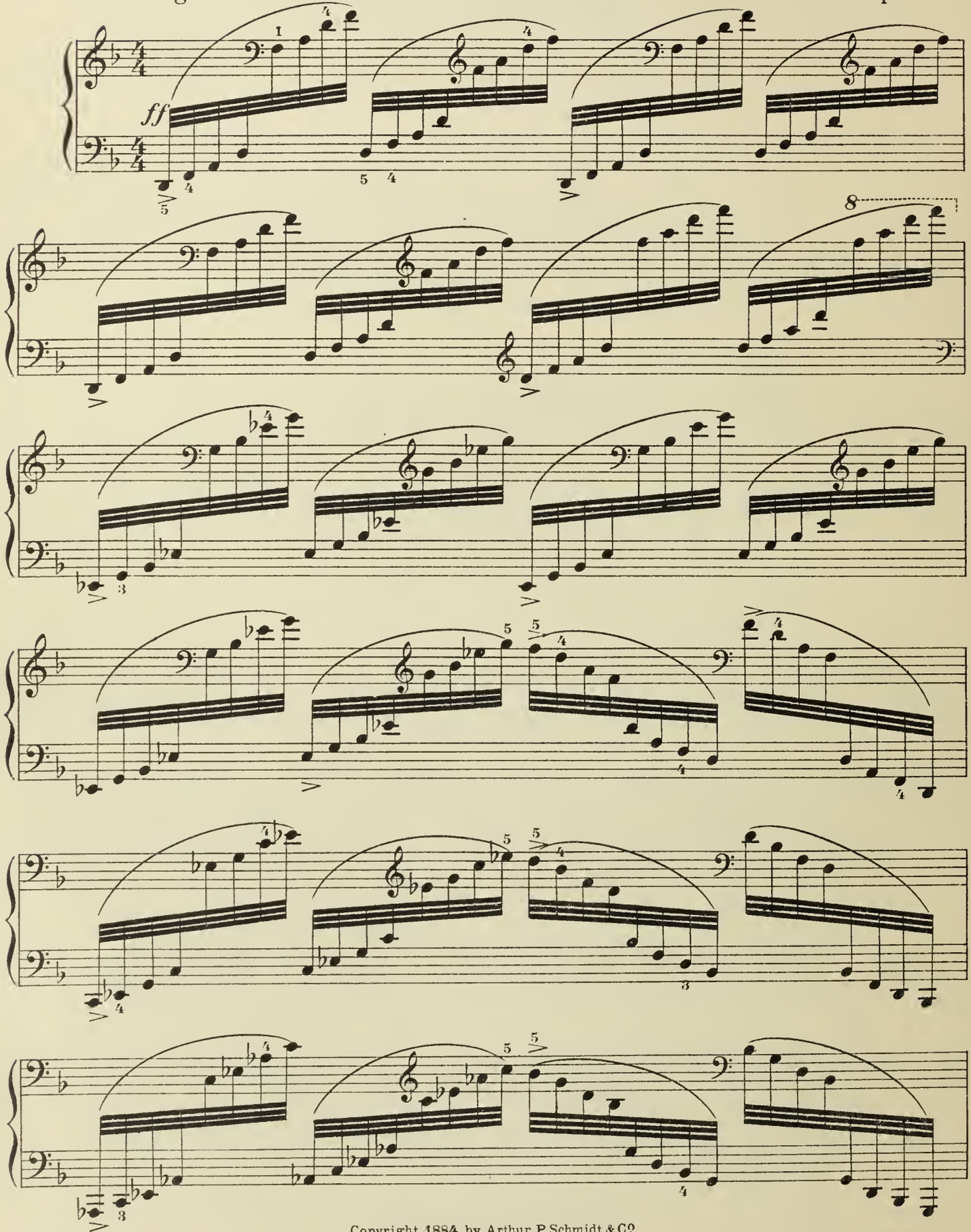
10.
Arpeggio Study.
First Form.

Allegro con fuoco. (♩ = 116)

A.D. Turner Op. 26 No 1.



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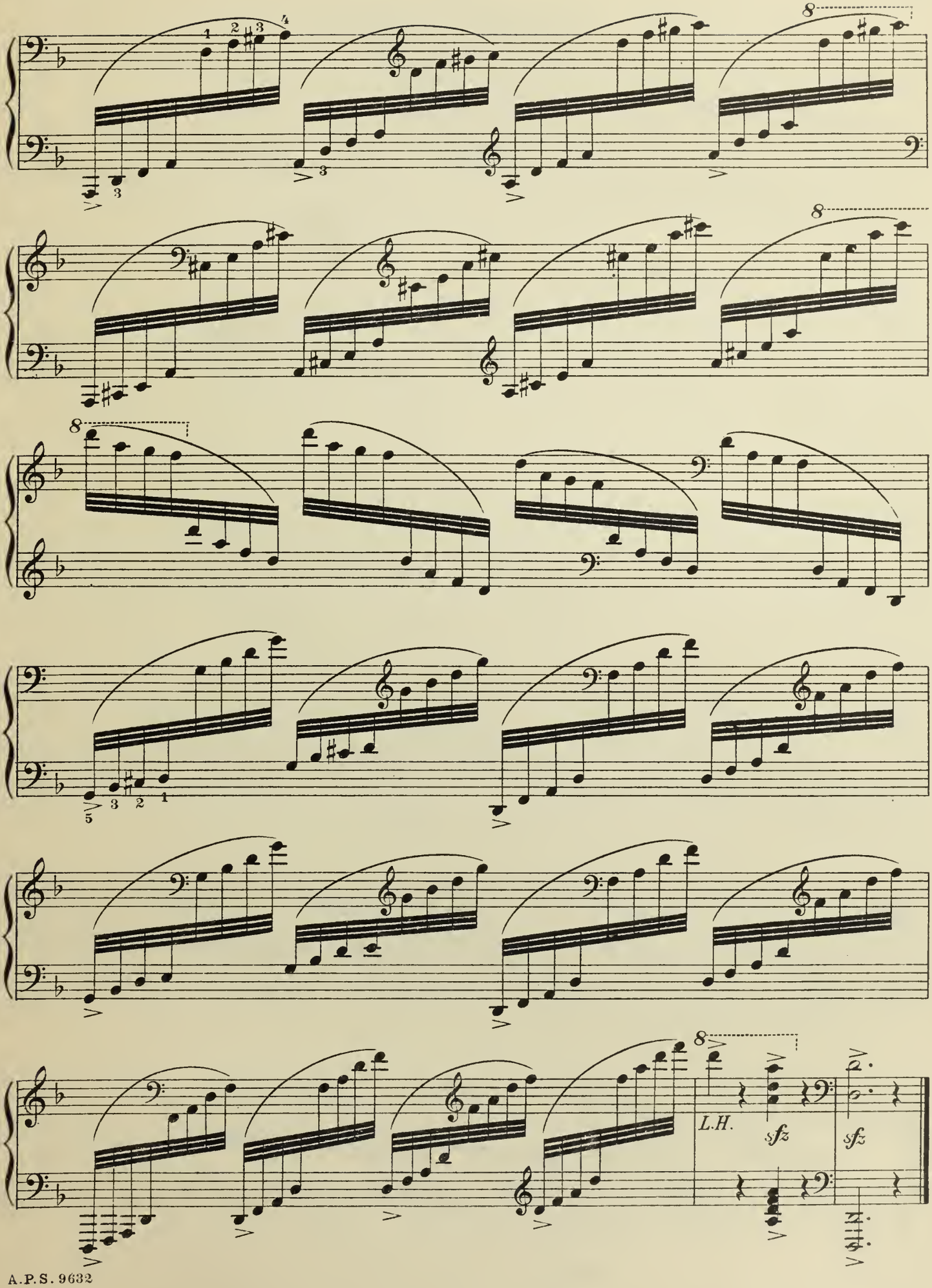
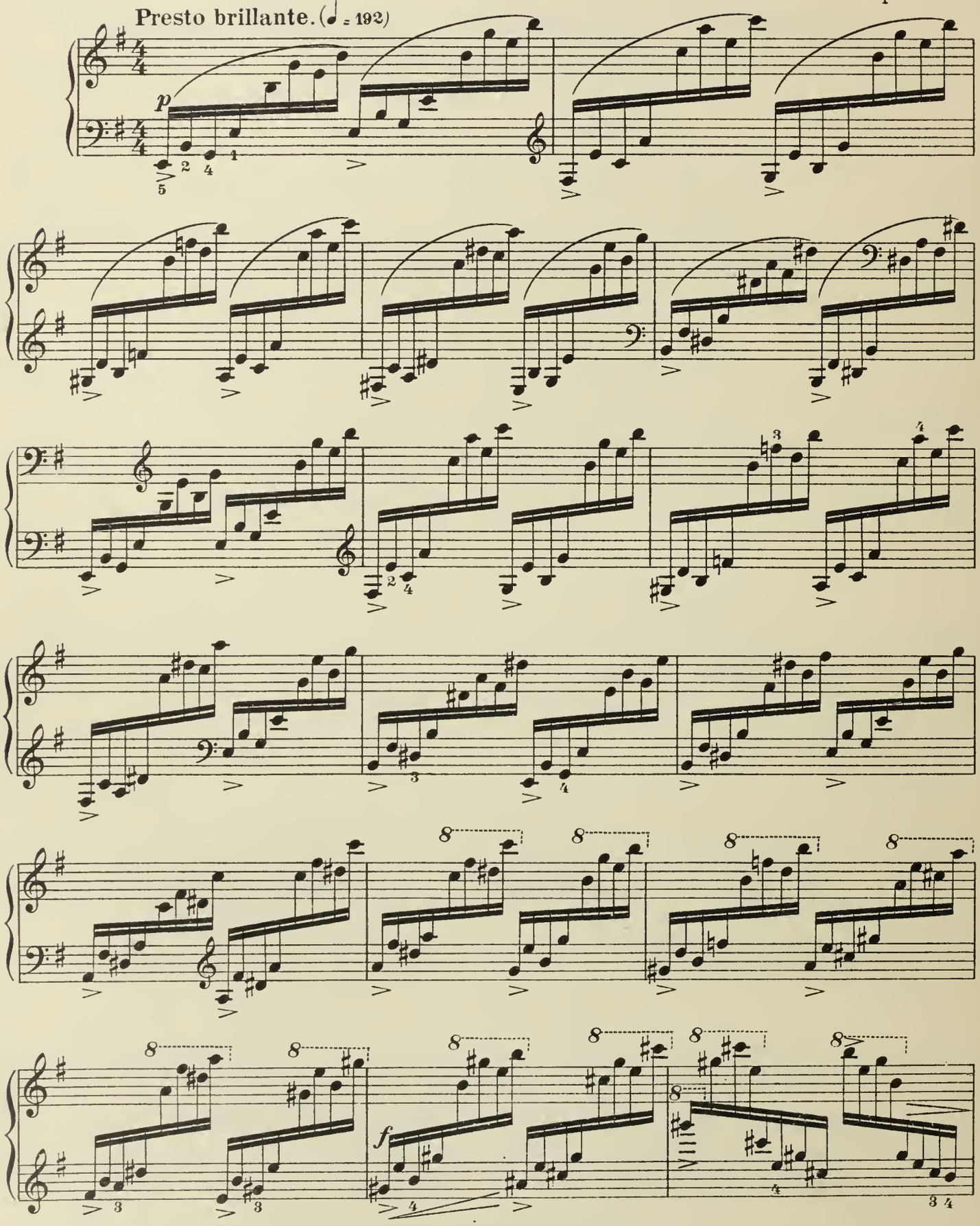

L.H.
sfz
sfz

11.
Arpeggio Study.
Second Form.

A.D. Turner Op. 26 No 3.



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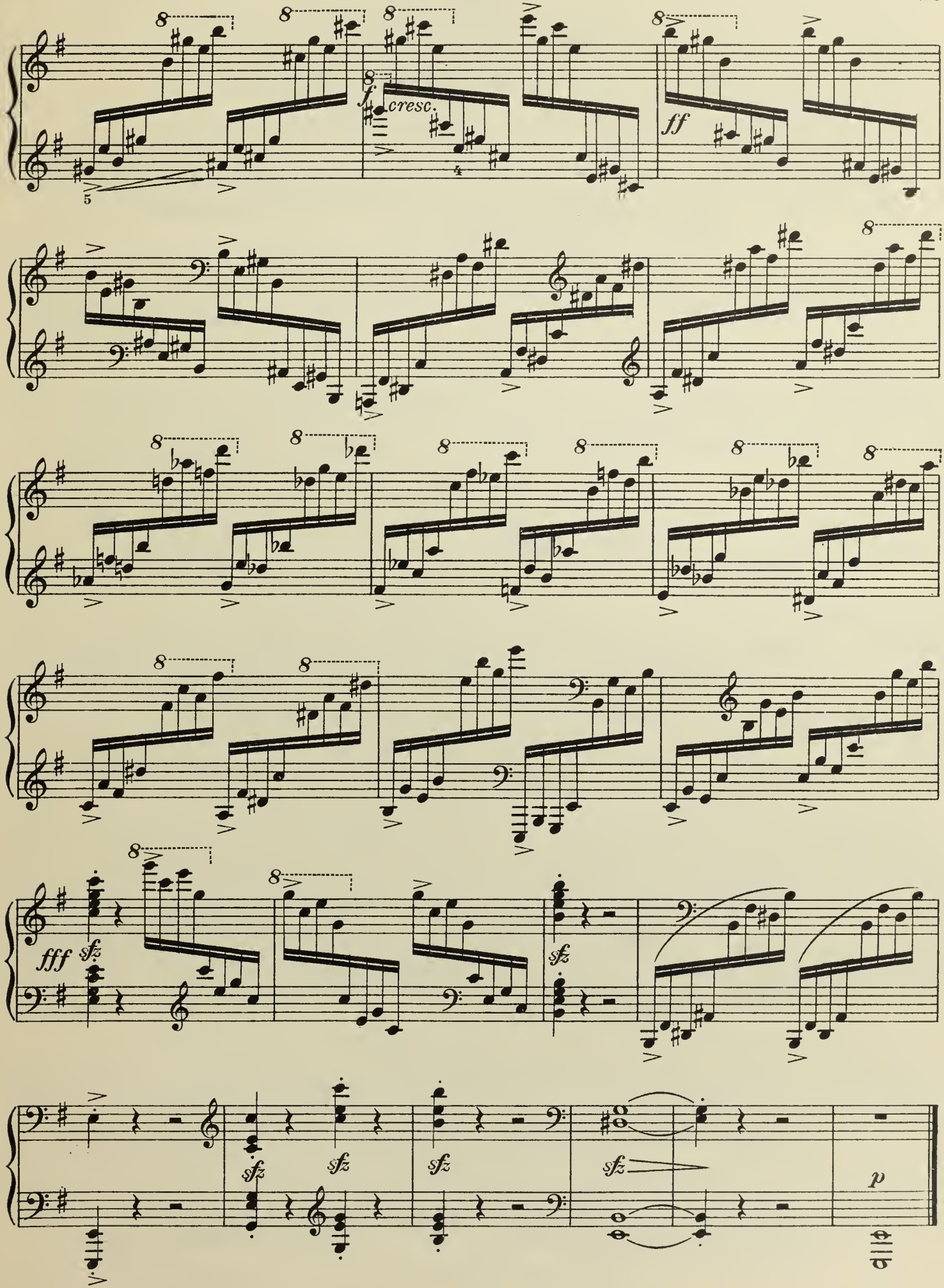
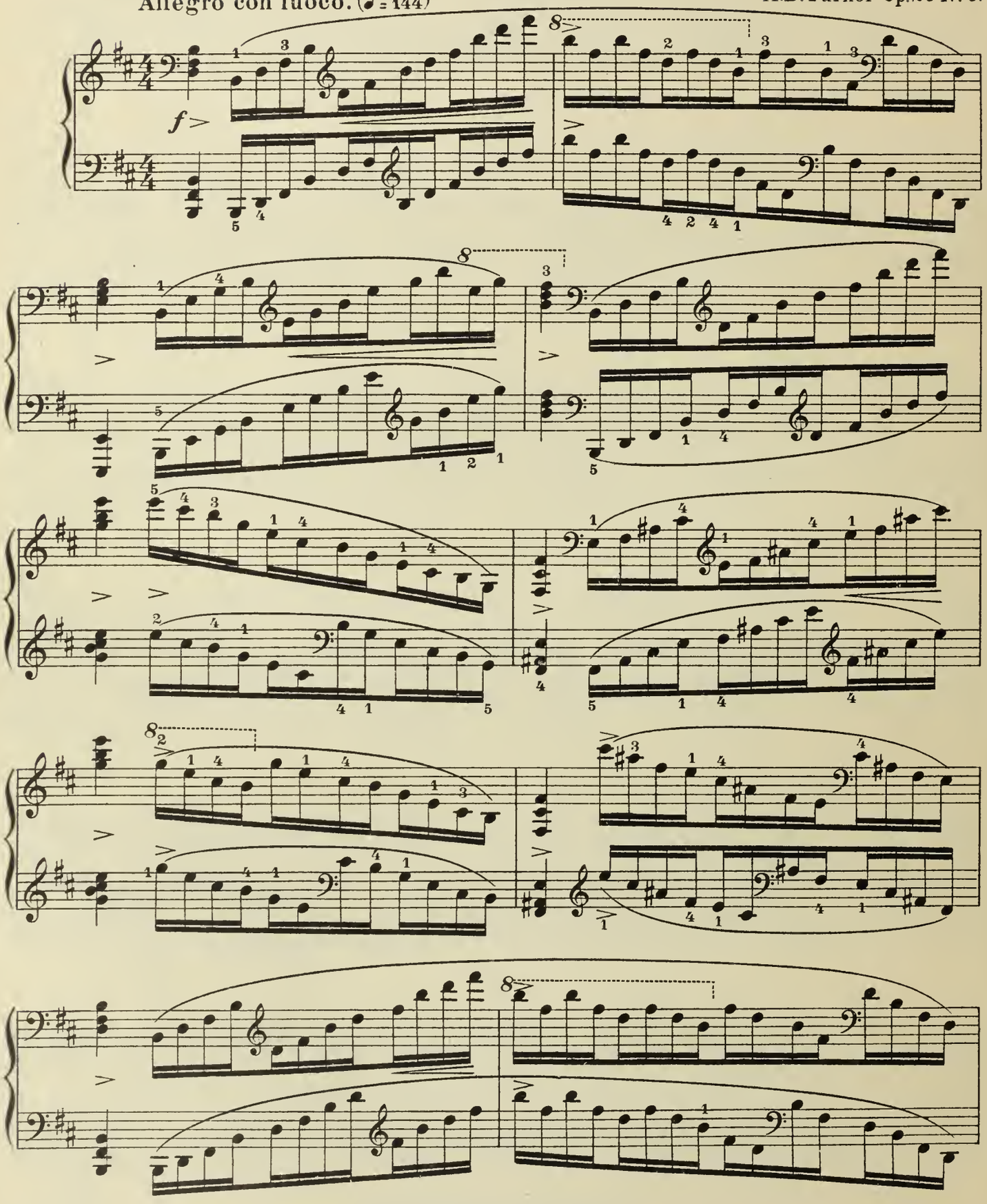

f cresc.
ff
fff
sfz
p

12.
Arpeggio Study.
Third Form.

Allegro con fuoco. (♩ = 144)

A.D.Turner Op.26 №6.



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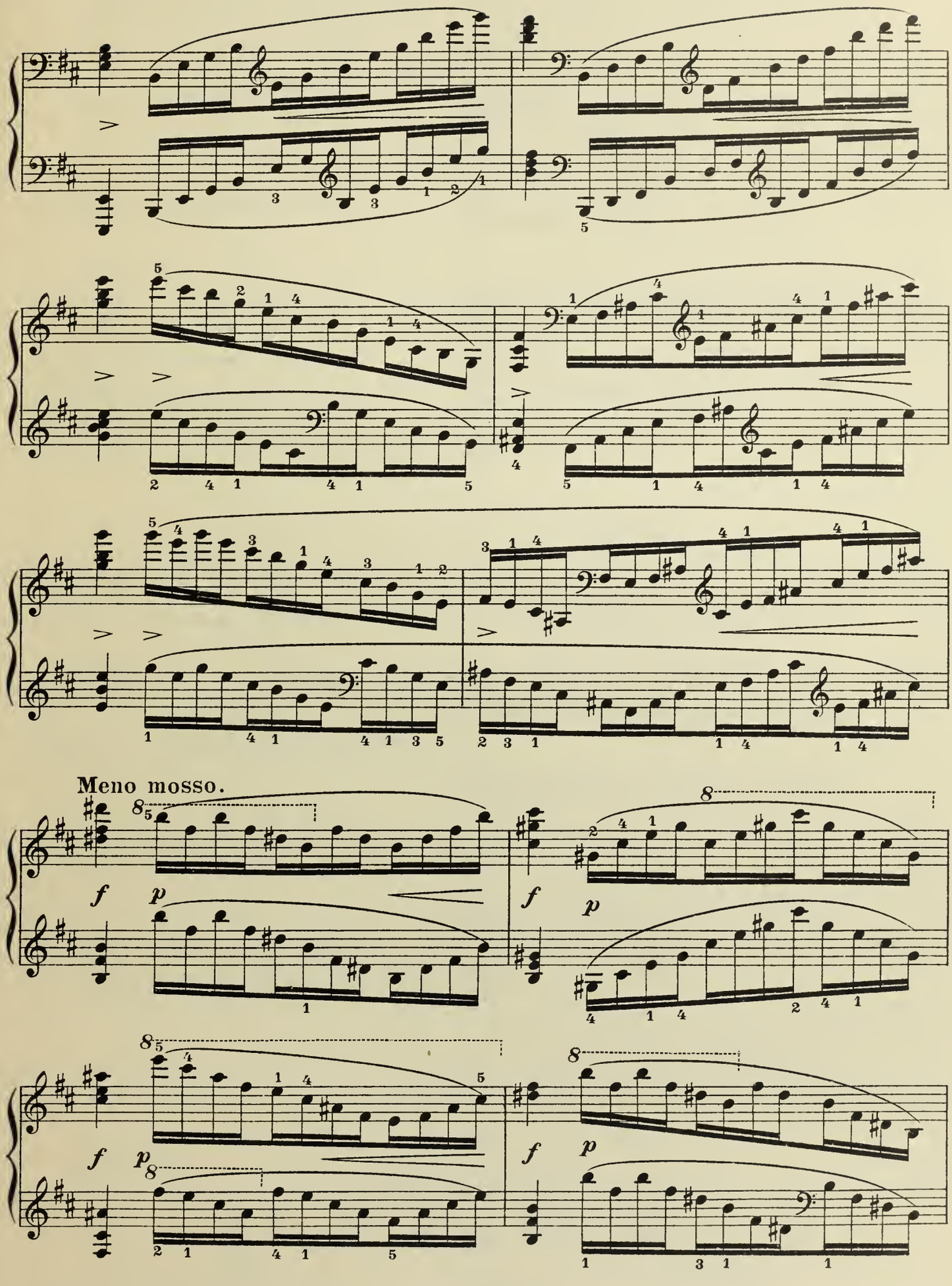
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